

BLACKBOARD STORY-TELLING

APPLIED ACTION! 
ANIMAL CHARACTERISTIC!



SELF-INSTRUCTION DRAWING
H. KEEL-SMITH

Norman Weston

BLACKBOARD STORY-TELLING

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APPLIED
ACTION

ANIMAL
CHARACTERISTIC



By H. KEEL-SMITH

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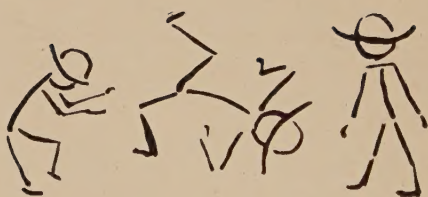


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THE CONTENTS

	PAGE
<i>A Foreword</i>	vii
<i>The Preface</i>	ix
 PART	
I. HOW TO TELL A STORY ON THE BLACKBOARD	I
II. ACTION OF LINES AS APPLIED TO THE HUMAN FIGURE	II
III. SHORTHAND OF ANIMAL AND BIRD CHARACTER- ISTICS	39
IV. ACTION OF LINES	63
V. ACTION OF LINES AS APPLIED TO THE EXPRES- SIONS AND EMOTIONS OF THE HUMAN FACE	73
VI. LINE ANALYSIS OF EXPRESSIONS AND EMOTIONS OF THE HUMAN FACE, SIDE VIEW	93
VII. EXPRESSION OF LINES AS APPLIED TO ANIMAL AND BIRD CHARACTERISTICS	III
VIII. CHARACTERISTIC POSES FOR BLACKBOARD ILLUS- TRATION	117
IX. CONCRETE ELEMENTARY COMPOSITION.	125
<i>Suggestions for Teachers</i>	141
<i>For the Kindergarten and Primary Teacher</i>	143
<i>For the Grade Teacher</i>	146
<i>The Index</i>	153



A FOREWORD

Because of the very general neglect of blackboard illustrations, the possibilities of teachers' qualifications have not received their full development. A false notion prevails that blackboard illustration is a qualification limited to those who are born with artistic talent—an opinion which a large number of art instructors hold. This is indeed true if we wait for the power to develop itself. The late Mr. D. R. Augsburg showed very clearly that it was an ability which any one, with a reasonable ability to represent objects upon a flat surface, could acquire. He showed that the problem could be approached effectively by mechanical means, that certain lines were characteristic of certain objects and modes of motion and rest, etc. Drawing an oval, he demonstrated that by the addition of a very few characteristic lines this oval could be transformed into a hat, a rabbit, various fruits, etc. These modifications serve endless purposes of blackboard illustration in the schoolroom.

Miss Smith has true, native artistic talent, and has been trained in standard schools of art instruction. Nevertheless, she appreciatively recognized the great essential truths of the Augsburg system. Her contribution has been to analyze and systematize such a course in illustration. She has worked out what might be regarded as a dictionary of characteristics. Any drawing can be recognized as a horse, for example, provided we supply the characteristic neck and tail of the horse. Each of the chief emotions has its "characteristic" in the human face. The face may be round, square, triangular, or otherwise, but if the lines of the feature point downward we shall recognize

grief; if they point upward, joy and fun. An acquired ability to represent these characteristics of animals, people, their movements and emotions will enable the teacher, in kindergarten-primary grades, to illustrate at the board as she tells the story of the Three Bears or Little Red Riding Hood, and others; in the higher grades science, history, and geography lessons can be similarly enhanced.

Miss Smith's book tells and shows how these results can be accomplished.

The book is upon the plan of self-instruction, and any one who is not distinctly defective in ability to represent by drawing can acquire power as a blackboard illustrator. Moreover, the process in itself is most interesting, and the student will enjoy the work.

FREDERIC BURK

*President of San Francisco State
Teachers College, San Francisco*

THE PREFACE

Self-Instruction Blackboard Story-Telling presents a simple method of blackboard story-telling, applied action, and animal characteristic drawing. This method has been thoroughly tested both in teacher training and in the general classroom, and has proved so unusually successful that it is now offered to the general public.

Part I is primarily intended for the teacher who desires to acquire the ability to do blackboard illustrating—this ability being essential in the teaching of the foreign-born and in the kindergarten. The method itself is so simple that no particular ability is required in order to conquer the difficulties presented. See notes on blackboard story-telling, page 4.

Parts II, III, IV, V, VI, VII, VIII, and IX may be used by students and children of all grades, affording a fascinating and direct method of analyzing and representing the human figure (the action of the latter being first studied through the stick figure, then applied as in the Quaker Baby and Overall Boy illustrations) and animal and bird characteristics.

As a preliminary to study from life, for both student and child this method affords endless instruction and amusement, teaching first analysis by simple lines and then representation; and, as stated before, the method is so simply presented that only minimum assistance from the teacher is required.

Part II shows how to analyze and represent with as few lines as possible the various actions of the human figure, first through the stick figure, then applied as in the Quaker Baby and Overall Boy illustrations.

Part III shows how to analyze and represent with as few lines as possible bird and animal characteristics.

Part IV shows that the action lines are the same in both the human and the animal kingdom.

Part V shows how to analyze and represent with as few lines as possible the various emotions of the human face, front view.

Part VI shows how to analyze and represent with as few lines as possible the various emotions of the human face, side view.

Part VII shows that the expression lines are the same in both the human and the animal kingdom.

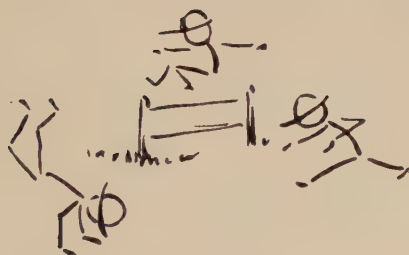
Part VIII illustrates characteristic poses in animal life.

Part IX shows how to make elementary compositions, and how to apply the actions studied, in making holiday suggestions.

The author wishes to acknowledge her great indebtedness to the late Dr. Frederic Burk for his interest, inspiration, and guidance, which have been of untold value; also to the late Mr. D. R. Augsburg, whose suggestions and criticisms have been of very material help in the preparation of this book.

H. KEEL-SMITH

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PART I

HOW TO TELL A STORY ON THE BLACKBOARD

Objective: To teach the principles of blackboard story-telling



BLACKBOARD STORY - TELLING

PART I

HOW TO TELL A STORY ON THE BLACKBOARD

In blackboard story-telling aim to draw with the fewest possible lines; always omit detail and draw with a heavy stroke of the chalk.

The following are some of the stories that can be represented after Parts I-VII have been studied:

Story of the Hungry Kitten (see pages 5-7)

Red Riding Hood

The Little Red Hen

Three Pigs and the Wolf

Goldenlocks

Chicken Little

Humpty Dumpty

The Ugly Duckling

The House That Jack Built

Pony Dark

Wake-Up Story (see page 8)

Go-to-Sleep Story (see page 8)

The Three Bears

Little Brown Bird

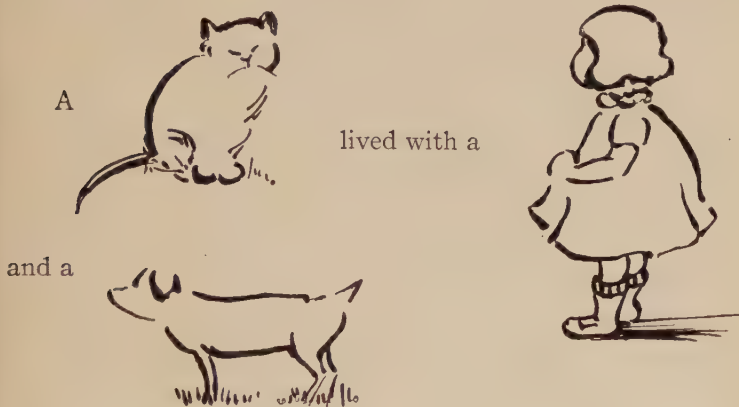
Hey Diddle Diddle

GENERAL HINTS ON BLACKBOARD DRAWING

1. Always draw with a free heavy stroke.
2. Make your drawing large. Do not attempt small work on the blackboard.
3. Eliminate detail as much as possible; the fewer the lines, the stronger the drawing.
4. When doing practice work on the board, move quite a distance away from it in order to criticize. In this way you will discover your faults much more easily.
5. When erasing, use the downward stroke only. In this way you will eliminate much dust.
6. When indicating a landscape on the board, use a very light sketch line for distance, gradually increasing the strength of the stroke as you approach the foreground. In this way you can show color and atmosphere in your work.
7. For mass drawing use the side of the chalk, as for trees, etc.
8. Do not connect lines too closely.



STORY OF THE HUNGRY KITTEN
AS TOLD ON THE BLACKBOARD



One day the little kitten was very hungry and wanted to ask the little girl for milk, so she went to the



and said, "How shall I ask the little girl for milk?"

"Say, 'Cluck, cluck,'" said the hen.

"No, no," said the little kitten. "That is not the way to ask for milk."

So she went to the



and said, "Please, Mr. Duck, tell me how I shall ask the little girl for milk?"

"Say, 'Quack, quack,'" said the duck.

"No, no," said the kitten. "That is not the way to ask for milk."

So she went to the



and said, "Please, Mr. Turkey, how shall I ask the little girl for milk?"

"Say, 'Gobble, gobble,'" said the turkey.

"No, no," said the little kitten. "That is not the way to ask for milk."

Then the little kitten met a big



and she said to the cat, "Please, Mother Cat, how shall I ask the little girl for milk?"

"Say, 'Meow, meow,'" said the cat.

Then the little kitten went to the little girl and said, "Meow, meow," and the little girl understood what the kitten wanted and gave her some milk.

And this is the way to tell the story on the blackboard.



SUGGESTIONS FOR BLACKBOARD STORIES

*Synopsis of Wake-up Story**Synopsis of Go-to-Sleep Story*



GENERAL HINTS FOR SELF-CRITICISM

1. Are the lines used the fewest possible?
2. Is the drawing in the correct proportion? That is (if a figure), is the head in proper proportion? Are the feet in proper proportion? Is the body in proper proportion?
If an animal characteristic, is the head in correct proportion? Are the ears and tail in correct proportion? Is the neck in correct proportion?
3. Is the figure properly balanced?
4. Is the bird or animal properly balanced?
5. If an action figure, do the lines express the illustration wanted?
6. If a bird or animal, do the lines express the motion wanted?
7. If a characteristic pose, is it in proportion and balance, and does it tell the story?
8. If a composition, are the figures placed correctly, neither too far apart nor too near each other? Are they in correct proportion to each other?
9. If facial expression, are the expression lines too small or too big for the face? Are they correctly placed?
10. If a combination of pose and facial expression, does the pose itself tell the story? Do the lines of the face tell the story? Is the combination in complete harmony?

11. If an applied action figure—Quaker Baby—does the figure represent the child?

12. If an applied action baby figure, does the drawing represent it?

Test by comparison with the original illustrations.





PART II

ACTION OF LINES AS APPLIED TO THE HUMAN FIGURE

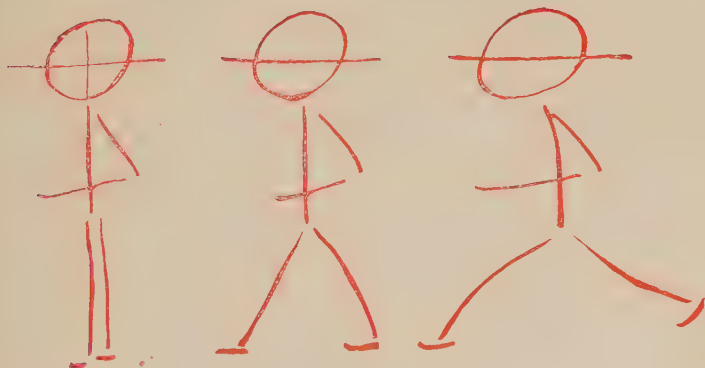
Objective: To analyze and represent with as few lines as possible the various actions of the human figure.

Study as illustrated in the following pages.



PART II

ACTION OF LINES AS APPLIED TO THE HUMAN FIGURE



Stand

Lines vertical

Walk

Lines oblique
and overcurved

Run

Lines overcurved
and undercurved

These figures represent the actions of standing, walking, and running.

NOTE: Measure vertically five heads to the body, Upper part of body is one-half the height; lower part, one-half.

Memorize these actions.

Note that the standing lines are vertical, the walking lines are oblique and overcurved, and the running lines are overcurved and undercurved.

SUGGESTED DRILLS

Before proceeding further with the Quaker Baby drawings, study the illustrations below.



1. Draw arm, model 1, facing to right. Draw it facing to left.

2. Draw arm, model 2, making it twice the size of the original.

3. Draw arm, model 3, facing to right. Draw it facing to left.



4. Draw feet, model 1, facing to right. Draw them facing to left.

5. Draw feet, model 2, facing to right. Draw them facing to left.

6. Draw feet, model 3, facing to right. Draw them facing to left.



Standing
Vertical lines

1. Draw the stick figure standing. Memorize this drawing.

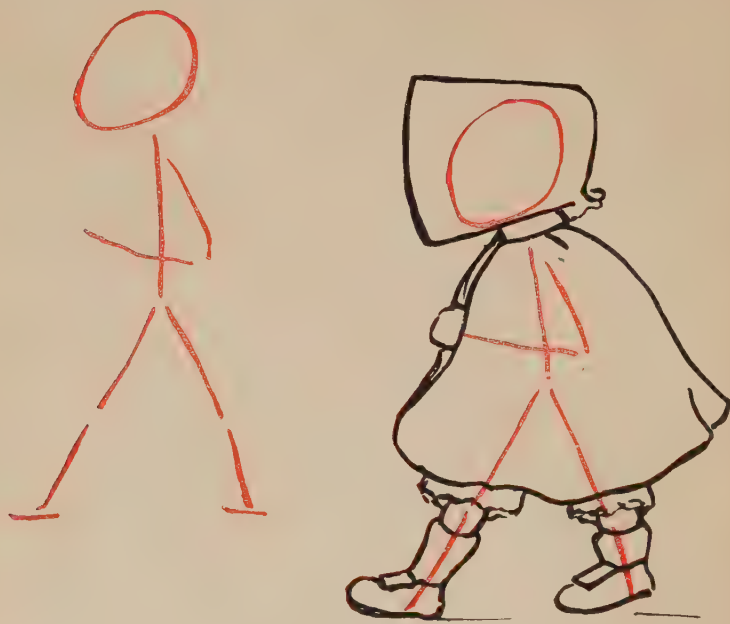
2. Draw the stick figure again and turn it into the Quaker Baby, as in copy.

NOTE: Make bonnet rectangular shape, cape triangular, apex cut off.

3. Draw the figure facing to right.

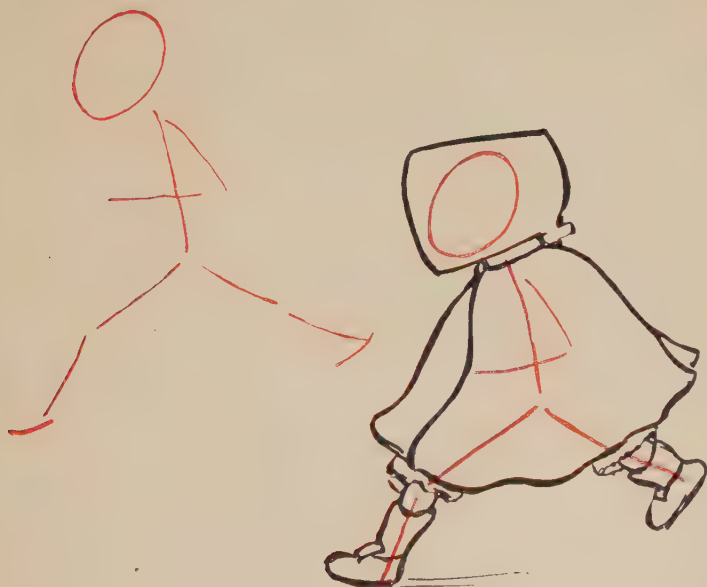
4. Draw two figures the same size facing each other.

5. *Test:* Draw these figures from memory.

*Walking*

Straight and overcurved lines

1. Draw the stick figure walking. Memorize this drawing.
2. Draw the stick figure walking and turn it into the Quaker Baby, as in copy.
3. Draw the figure facing the opposite way.
4. Draw two Quaker Babies the same size facing each other.
5. *Test:* Draw these figures from memory.

*Running*

Overcurved and undercurved lines

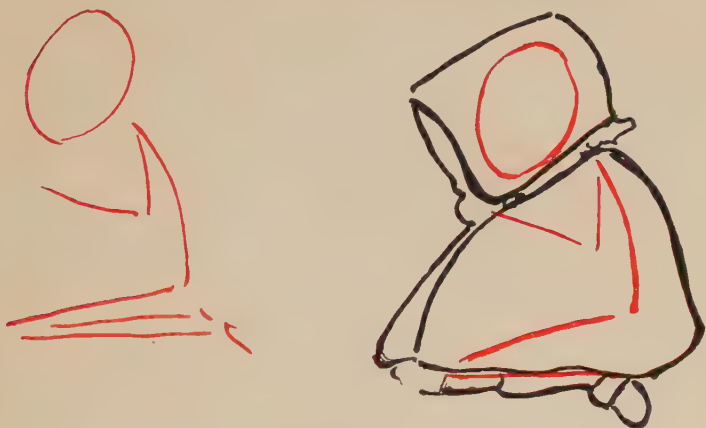
1. Draw the stick figure running. Memorize this drawing.
2. Draw the stick figure running and turn it into the Quaker Baby, as in model.
3. Draw the Quaker Baby running to the right.
4. Draw two Quaker Babies running toward each other.
5. *Test:* Draw these figures from memory.



Sitting

Slightly overcurved and oblique lines inclining upward

1. Draw the stick figure sitting. Memorize this drawing.
2. Draw the stick figure sitting and turn it into the Quaker Baby.
3. Draw the Quaker Baby facing to left.
4. Draw the Quaker Baby facing to right.
5. Draw two Quaker Babies facing each other.
6. *Test*: Draw these figures from memory.

*Kneeling*

Slightly overcurved and oblique lines inclining downward

1. Draw the stick figure walking. Memorize this.
2. Draw the stick figure walking and turn it into the Quaker baby, as in copy.
3. Draw the figure facing the opposite way.
4. Draw two figures the same size facing each other.
5. Draw the Quaker Baby kneeling, head looking up.
6. Draw two Quaker Babies kneeling and facing each other, both heads looking up.
7. Draw the Quaker Baby kneeling and bending over much farther than in original pose.
8. Draw two Quaker Babies as in 7, facing each other.
9. *Test:* Draw these figures from memory.



Falling

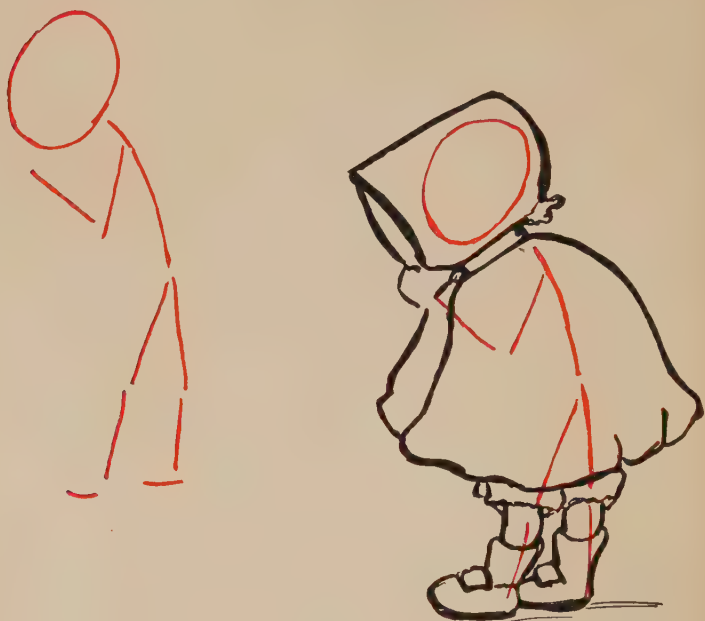
Slightly overcurved and oblique lines inclining downward and upward

1. Draw the stick figure falling. Memorize this.
2. Draw the stick figure falling and turn it into the Quaker Baby.
3. Draw the Quaker Baby facing the opposite way.
4. *Test:* From memory, draw the Quaker Baby falling.

*Jumping*

Slightly overcurved and oblique lines inclining upward and downward

1. Draw the stick figure jumping. Memorize this.
2. Draw the stick figure jumping and turn it into the Quaker Baby, as in copy.
3. Draw the Quaker Baby jumping facing to right.
4. Draw two Quaker Babies jumping facing each other.
5. Draw Quaker Baby jumping, with head thrown back.
6. Draw Quaker Baby jumping, with head thrown forward.
7. *Test:* From memory, draw Quaker Baby jumping.

*Sorrow*

Overcurved lines; position of head, lowered

1. Draw the action figure expressive of sorrow. Memorize this.
2. Draw the action figure representing sorrow and turn it into the Quaker Baby, as in copy.
3. Draw the Quaker Baby facing the opposite way.
4. Draw two Quaker Babies of the same size facing each other.
5. *Test:* Draw these figures from memory.

*Joy*

Oblique lines; position of head, thrown back

1. Draw the stick figure expressing joy. Memorize this.
2. Draw the stick figure expressing joy and turn it into the Quaker Baby, as in copy.
3. Draw the Quaker Baby facing the opposite way.
4. Draw two Quaker Babies facing each other expressing joy.
5. Draw two Quaker Babies expressing joy, one baby larger than the other.
6. Make a border design of four Quaker Babies expressing joy, all of the same size.
7. *Test:* From memory, draw the Quaker Babies expressing joy.

*Rest*

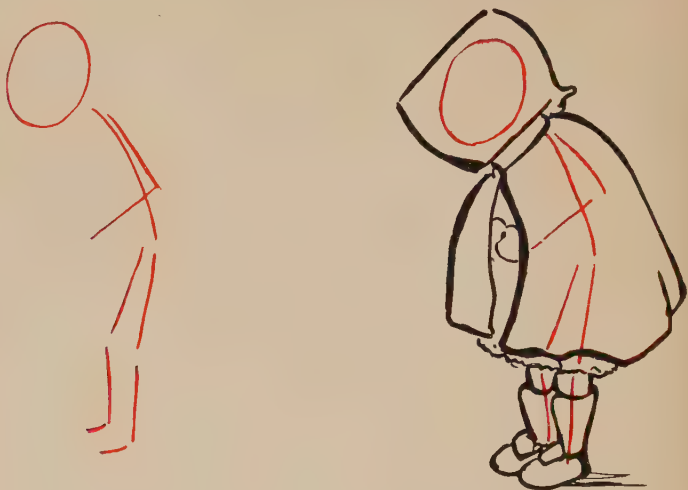
Oblique and straight lines

1. Draw the stick figure resting. Memorize this drawing.
2. Draw the stick figure resting and turn it into the Quaker Baby.
3. Draw the Quaker Baby facing the opposite way.
4. Draw two Quaker Babies resting facing each other.
5. Draw two Quaker Babies resting facing each other, one smaller than the other.
6. Make a composition showing one Quaker Baby resting and another standing expressive of sorrow.
7. *Test:* From memory, draw the Quaker Baby resting.

*Looking Up*

Slightly outward-curved lines; position of head, thrown back

1. Draw the stick figure looking up. Memorize this.
2. Draw the stick figure looking up and turn it into the Quaker Baby, as in copy.
3. Draw the Quaker Baby looking up facing the opposite way.
4. Draw two Quaker Babies looking up and facing each other.
5. *Test:* Draw these figures from memory.



Looking Down

Overcurved and oblique lines; position of head, thrown forward

1. Draw action figure looking down. Memorize this.
2. Draw the action figure looking down and turn it into the Quaker Baby.
3. Draw the Quaker Baby looking down facing the opposite way.
4. Draw two Quaker Babies facing each other looking down.
5. Draw a Quaker Baby looking down, showing a more decided bend in the pose. NOTE: To do this, make a more decided overcurve line and throw head forward.
6. *Test:* From memory, draw the Quaker Baby looking down.



Fat Baby



Thin Baby

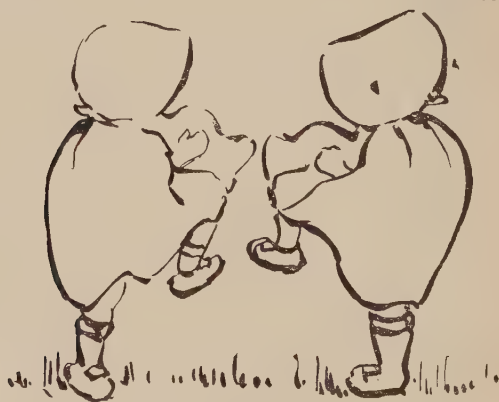


Winter Baby



Summer Baby

Draw each of these babies in each of the action poses.

*Wind**Stillness**Dance*

Draw models 1, 2, and 3 above, the first showing the action of wind, the second expressing stillness, the third the dance.

DRILL EXERCISES

1. Draw model 1 on the preceding page facing the opposite way.
2. Make a composition of model 1, drawing two figures facing each other.
3. Draw model 2 facing the opposite way.

COMPOSITION WORK

1. Make a composition of model 2, drawing two figures facing each other.
2. Do the same with model 3, facing both the opposite way.
3. Make a composition bringing in any of the models studied. Draw the same from memory.
4. Make a composition of model 1 standing in the wind and a Quaker Baby looking up at her.
5. Make a composition of model 2 and a Quaker Baby looking down at her.
6. Make a composition of model 3 and a Quaker Baby kneeling and looking up at the two children.





Standing Facing Front
Straight and oblique lines



Standing Facing Away
Straight and oblique lines

1. Draw Figure 1, following model.
2. Draw Figure 2, following model.
3. *Test:* Draw Figures 1 and 2 from memory.
4. Make a composition of Figures 1 and 2 facing each other.
5. Make a composition of Figure 2 and a Quaker Baby resting.



Standing, Facing to Left
Straight and oblique lines



Walking, Facing to Left
Straight and oblique lines

1. Draw boy standing facing to right.
2. Draw boy standing facing to left.
3. Draw two boys standing facing each other.
4. Draw boy walking facing to right and to left.
5. Draw two boys walking facing each other.
6. Make a composition of boy standing facing to right and a Quaker Baby facing to left.
7. *Test:* From memory, draw boy standing and walking.



Standing Looking Down

Overcurved and oblique lines; head thrust forward

1. Draw boy looking down facing to right.
2. Draw boy looking down facing to left.
3. Draw two boys looking down facing each other.
4. Draw two boys looking down facing to right, one boy smaller than the other.
5. *Test:* From memory, draw boy looking down.



Standing Looking Up

Overcurved and oblique lines; head thrust forward

1. Draw boy looking up facing to right.
2. Draw two boys looking up facing each other.
3. Draw two boys looking up, one to the right, the other to the left, the one facing left being the smaller.
4. *Test:* From memory, draw boy looking up.



Sitting Looking Down

Inward-curved and oblique lines

1. Draw boy sitting facing to right.
2. Draw boy sitting facing to left.
3. Draw two boys sitting facing each other.
4. Draw boy sitting looking up, facing to right.
5. Draw boy sitting looking down, facing to right.
6. Draw boy sitting looking up, facing to left.
7. Draw boy sitting looking down, facing to left.
8. *Test:* Draw these figures from memory.



Jumping, Looking Down

Oblique lines

1. Draw boy jumping, following copy.
2. Draw boy jumping facing the opposite way.
3. Draw two boys jumping facing each other.
4. Make a composition of one boy jumping and a Quaker Baby standing looking up.
5. *Test:* From memory, draw boy jumping.



Running, Looking Down
Overcurved and oblique lines

1. Draw boy running facing to right.
2. Draw boy running facing to left.
3. Draw two boys running facing each other.
4. Draw boy running facing to right and looking up.
5. Draw boy running facing to left and looking up.
6. Make a composition of a small boy running and a big Quaker Baby running after.
7. *Test:* Draw the two figures from memory.

*Falling*

Overcurved and oblique lines

1. Draw boy falling, as in model.
2. Draw boy falling facing to right.
3. Draw boy in action of falling. Indicate crying by action of lines.
4. Make a composition of boy falling and boy standing looking down at him.
5. Make a composition of boy falling and Quaker Baby looking down crying.
6. *Test:* From memory, draw the boy falling.

NOTES FOR SELF-TESTING

1. Is the action figure in correct proportion and posture?
2. Is the applied action figure in correct proportion and posture, neither too broad nor too narrow?
3. Are the feet placed in correct position for the pose?
4. Is there too much detail in the drawing?
5. Does the pose tell the story?

Check over these points in testing each drawing, and compare with the original illustration.

Test again by drawing from living model.





PART III

SHORTHAND OF ANIMAL AND BIRD CHARACTERISTICS

Objective: To analyze and represent with as few lines as possible animal and bird characteristics.

Study as illustrated in the following pages.



PART III

SHORTHAND OF ANIMAL AND BIRD CHARACTERISTICS

As already stated, the objective in Part III is to learn to represent with as few lines as possible animal and bird characteristics. One can most easily acquire this ability by visualizing, first, the characteristic of the animal or bird; second, the general form. Thus, to Form A, page 43, add the characteristic of the animals outlined on pages 43-48.

ANIMAL CHARACTERISTICS

1. Draw each of the animal characteristics on the following pages, first from the copy and then from memory.
2. Draw each of the animal characteristics on the following pages in relative proportion to one another.
3. When you can represent each animal characteristic well from memory, make compositions, original or as suggested below:

Represent the bear in the country.

Represent the cat on a stone wall.

Represent the elephant in the desert.

Represent the frog by the pond.

Represent the pig by the barn.

Represent the rabbit and the squirrel in the country.

Represent the cow on the hill.

To Form D, page 57, add the characteristic of each of the animals on pages 57-60.

NOTE: The best way to study is to memorize first the characteristic. Practice drawing it until it requires no effort on your part to execute it. When you have acquired this ability, add Form D, enlarging or reducing it as required, according to the animal representation you wish to make. These characteristics can be as easily learned as shorthand word signs, and should be memorized in exactly the same manner.



Form A

Add Form A—Enlarge or reduce

Characteristic

1. BEAR



2. CAT



3. Cow



Form A

Add Form A—Enlarge or reduce

Characteristic

4. DOG



5. DEER



6. DONKEY



Form A

Add Form A—Enlarge or reduce

Characteristic

7. ELEPHANT



8. Fox



9. FROG



Form A

Add Form A—Enlarge or reduce

Characteristic

10. GOAT



11. HORSE



12. MOUSE



Form A

Add Form A — Enlarge or reduce

Characteristic

13. PIG



14. RABBIT



15. SQUIRREL



Form A

Add Form A—Enlarge or reduce

Characteristic

16. WOLF



DRILL EXERCISES

In the following exercises, by placing the head a little to the left or the right of the animal characteristic you alter the pose; thus:

1. Draw the animal characteristic directly opposite the eye.....



2. Draw the animal characteristic as before, placing the head a little to the left; thus..



3. Draw the animal characteristic as before, placing the head a little to the right; thus.



4. Draw the rabbit, following the model. . . .



5. Draw the rabbit, following the model, placing the head a little to the left.



6. Draw the rabbit, following the model, placing the head a little to the right.



7. Draw each of the animal characteristics previously studied, placing the head a little to the left or right.

COMPOSITION WORK

When you can represent each animal characteristic from memory, make compositions, original or as suggested below:

1. Represent the bear facing to the right.
2. Represent the bear facing to the left.
3. Represent the cow facing to the right.
4. Represent the cow facing to the left.
5. Represent each of the animals on pages 43-48 facing to the right and the left.
6. Enlarge each illustration.
7. Reduce each illustration.
8. Make original compositions—two bears facing each other; dog and cat facing each other; lamb looking at cow; etc.

See how many original compositions you can make representing these animals.

BIRD CHARACTERISTICS

Represent each of the bird characteristics on pages 51-55. Study first the characteristic and then add Form B, pages 51-54, or Form C, page 55.

Test: Draw a barnyard scene, bringing in all the animal characteristics studied.



Form B

Add Form B — Enlarge or reduce

Characteristic

1. BIRD



2. CRANE



3. DUCK



4. FISH



Form B

Add Form B—Enlarge or reduce

Characteristic

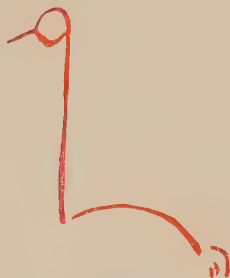
5. GOOSE



6. HEN



7. OSTRICH



Form B

Add Form D—Enlarge or reduce

Characteristic



8. ROOSTER



9. SWAN



10. SEA GULL



Form B

Add Form B — Enlarge or reduce

Characteristic

11. TURKEY



12. TURKEY GOBBLER



Form C

Add Form C — Enlarge or reduce

Characteristic

1. OWL



2. PARROT



3. QUAIL



DRILL EXERCISES

NOTE: The younger the bird, the larger the head in proportion to the body. See illustrations below.



1. Draw the mother duck, following the model.
2. Draw each of the younger ducks, following the model.
3. Draw them from memory.



1. Draw the mother hen, following the model.
2. Draw each of the chicks, following the model.
3. Draw them from memory.
4. Draw each of the birds previously studied, showing the old and the young ones.

Form D

Add Form D — Enlarge or reduce

Characteristic

1. BEAR



2. COW



3. CAT



Form D

Add Form D—Enlarge or reduce

Characteristic

4. DEER



(1)



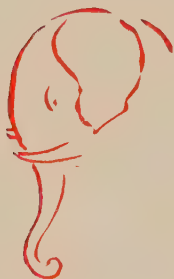
5. DOG



1



6. ELEPHANT

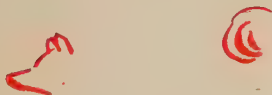


Form D

Add Form D-- Enlarge or reduce

Characteristic

7. FOX



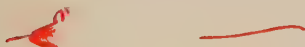
8. HORSE



9. GOAT



10. MOUSE



Form D

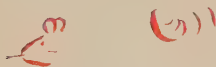
Add Form D—Enlarge or reduce

Characteristic

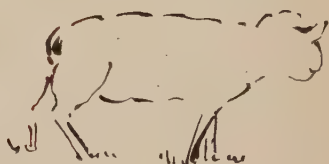
11. RABBIT



12. SQUIRREL



13. SHEEP



14. WOLF

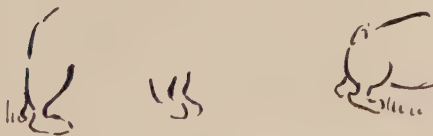


ACTION LINES OF ANIMALS' LEGS

In quick blackboard illustrating it is not necessary to draw the legs of the animals, but merely to indicate them as in the following drawing:



If, however, you wish to model further, study the action lines of legs below:



NOTES FOR SELF-TESTING

1. Is the characteristic thoroughly studied and clearly represented?

2. Is the illustration in correct proportion—that is, head neither too large nor too small, ears neither too large nor too small, tail in proportion?

3. Is the posture correct?

Check over these points in testing each drawing, and compare with the original illustration.





PART IV

ACTION OF LINES

Objective: To represent the action of lines as applied to the animal and bird kingdoms.

Study as illustrated in the following pages.



PART IV

ACTION OF LINES

The action lines are the same in the animal kingdom as in the human family. Thus:

To make the stick figure stand, vertical lines.

To make the child stand, vertical lines.

To make the animal or bird stand, vertical lines. (See illustrations, page 67.)

To make the stick figure walk, oblique and overcurved lines.

To make the child walk, oblique and overcurved lines.

To make the animal or bird walk, oblique and overcurved lines.

To make the stick figure run, overcurved and undercurved lines. (See illustrations, page 67.)

To make the child run, overcurved and undercurved lines.

To make the animal or bird run, overcurved and undercurved lines. (Note illustrations on pages 67-69.)

DRILL EXERCISES

Draw each of the animals represented on pages 67-69 walking and running.

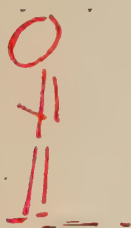
In the action of running note that the wider the curves the faster the child, animal, or bird runs. See illustrations on page 69.

COMPOSITION WORK

1. Draw the duck, the rooster, and the turkey running a race. See if you can make the rooster win the race.
2. Draw the dog and the cat running a race.
3. Draw the cow and the horse running a race.
4. Draw the child, the dog, the cat, and the rabbit running a race. Show by the action lines that the dog will win the race.
5. Draw the horse running a race with the dog. Show by the action lines that the dog will win the race. Put an action figure on the horse's back.



The following illustrations show that action lines are the same in both the human and the animal kingdom:



Stand
Straight lines



Stand
Straight lines



Stand
Straight lines



Walk



Walk



Walk

Walking: Straight lines and overcurves



Run



Run



Run

Running: Overcurves and undercurves

The following illustrations show that the action lines are the same in both the human and the bird family:



*Stick Figure
Standing*



Child Standing



Hen Standing



Walking



Walking



Walking



Running



Running



Running

The following illustrations show that the wider the curve the faster the action in both the human and the bird kingdom:



Running

Overcurve and undercurve



Running Faster

Overcurve and undercurve, wider



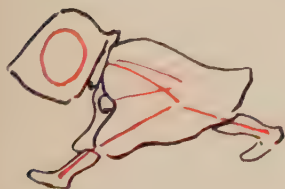
Running

Overcurve and undercurve



Running Faster

Overcurve and undercurve, wider



Winning the Race

Wider overcurve and undercurve



Winning the Race

Wider overcurve and undercurve

DRILL EXERCISES

To make the bird or animal look up or down, study the illustrations on page 71.

NOTE: It is not necessary to alter the position of body; simply alter the position of head, as in the illustrations.

1. Draw each of the birds studied, (1) standing straight, (2) looking up, (3) looking down.

2. Draw each of the animals studied, (1) standing straight, (2) looking up, (3) looking down.

COMPOSITION WORK

Make original composition as follows:

1. Bird looking down, cat looking up.
2. Bird looking up, owl looking down.
3. Dog looking down, chicken looking up.
4. Cow eating, dog looking at it.
5. Duck looking up, goat looking down.
6. Swan looking down, little duck looking up.
7. See how many original compositions you can make in this way.

NOTES FOR SELF-TESTING

1. Is the bird or animal standing in correct balance?
2. Is the bird or animal walking correctly?
3. Is the bird or animal correctly represented in the action of running or flying?

Check over these points in testing each drawing, and compare with the original illustration.



*Looking Straight
Ahead*



Looking Up



Looking Down



To make the animal or bird look up or or down, simply alter the pose of the head.

FLYING BIRDS

*Flying Down**Flying Straight**Flying Upward*

Study the action of flying birds on this page.



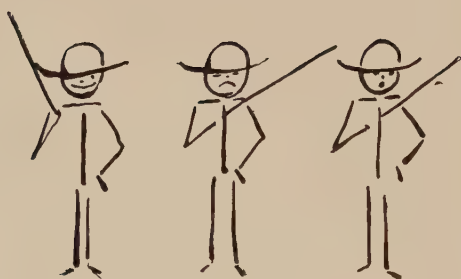
PART V

ACTION OF LINES AS APPLIED TO THE EXPRESSIONS AND EMOTIONS OF THE HUMAN FACE

Objective: To analyze and represent with as few lines as possible the various expressions and emotions of the human face.

Study as illustrated in the following pages.

Learn first through the copy, then with the living model.



PART V

ACTION OF LINES AS APPLIED TO THE EXPRESSIONS AND EMOTIONS OF THE HUMAN FACE



1. Draw an oval with apex pointing down.
2. Divide horizontally in half.
3. Indicate the eyes as in the model.
4. Divide the remaining half into thirds as in the model, and place lines indicating nose and mouth as in the model. Memorize these divisions.
5. Draw the model as above.
6. Draw the same model, making hair lines straight.
7. Draw the model as above, making the hair curl.

*Repose*

Lines straight

1. Draw the action figure, following the model. Note that the lines expressing repose are straight.
2. Draw the Quaker Baby with face expressing repose.
3. Draw the Quaker Baby with face expressing repose. Draw a dog standing beside her, also in repose.
4. *Test:* From memory, draw the Quaker Baby with face expressing repose.

*Reflection*

Lines slightly downward curved

1. Draw the action figure, following the model. Note that the lines expressing reflection are slightly downward curved.

2. Draw the Quaker Baby with face expressing reflection.

3. Draw a cat sitting beside her looking up at her.

4. *Test:* From memory, draw the Quaker Baby with face expressing attention.



Attention

Slightly upward-curved lines

1. Draw the action figure, following the model.
2. Draw the eyes as in the model in action figure. Note that in the expression of attention the eyes are looking directly at you, the mouth being indicated by a straight line.
3. Draw Quaker Baby with face expressing attention.
4. *Test:* From memory, draw the Quaker Baby with face expressing repose.



Smile

Lines curve up

1. Draw the action figure smiling, following the model. Note that the smile lines are the upward-curved ones.

2. Draw the Quaker Baby with smiling face.

3. Draw the Quaker Baby looking down in the action of smiling. Place a duck beside her looking up.

4. *Test:* From memory, draw the Quaker Baby with smiling face.

*Happiness*

Lines curve up

1. Draw the action figure expressing happiness. Note that the lines of happiness curve up.
2. Draw the Quaker Baby with face expressing happiness.
3. *Test:* From memory, draw the Quaker Baby with face expressing happiness.

*Sadness*

Lines curve down

1. Draw the action figure expressing sadness. Note that the lines of sorrow curve down.

2. Draw the Quaker Baby with sorrowful face.

3. Draw the Quaker Baby with sorrowful face looking down. Place a dog in sitting pose beside her looking up at her.

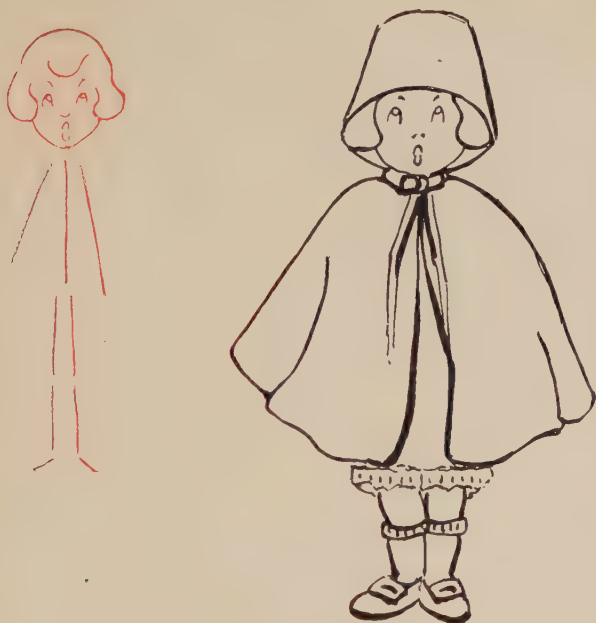
4. *Test:* From memory, draw the Quaker Baby with sorrowful face.



Crying

Lines curve down

1. Draw the action figure, following the model. Note that in the action of crying the lines are strongly downward curved.
2. Draw the Quaker Baby in the action of crying.
3. *Test:* From memory, draw the Quaker Baby in the action of crying.

*Surprise*

Lines curve up; mouth elliptical in shape

1. Draw the action figure expressing surprise. Note that the lines curve up and that the mouth is elliptical in shape.
2. Draw the Quaker Baby with face expressing surprise.
3. *Test:* From memory, draw the Quaker Baby with face expressing surprise.



Discord; Anger

Angular lines

1. Draw the action figure, following the model. Note that the anger lines are angular.
2. Draw the Quaker Baby with face expressing anger.
3. Draw the Quaker Baby with face expressing anger. Draw a pig looking up at her.
4. *Test:* From memory, draw the Quaker Baby with face expressing anger.

*Surprise and Pleasure*

All lines curve up

1. Draw the action figure, following the model. Note that the lines expressing surprise and pleasure both curve up.
2. Draw the Quaker Baby with face expressing surprise and pleasure.
3. *Test:* From memory, draw the Quaker Baby with face expressing surprise and pleasure.



Surprise and Sorrow

Lines curve down for sorrow, up for surprise

1. Draw the action figure, following the model. Note that the line of the mouth expressing sorrow curves down; and that the eyebrow lines curve up, expressing surprise.

2. Draw the Quaker Baby with face expressing surprise and sorrow.

3. *Test:* From memory, draw the Quaker Baby with face expressing surprise and sorrow.



Distrust and Disdain

Lines more angular

1. Draw the action figure, following the model. Note that the lines of distrust and disdain are somewhat angular and that the eyebrows curve upward.
2. Draw the Quaker Baby with face expressing distrust and disdain.
3. Draw the Quaker Baby with face expressing distrust and disdain, with eyes looking to left.
4. *Test:* From memory, draw this figure.



Overall Boy



Bloomer Boy

1. Draw the Overall Boy expressing each of the emotions studied.
2. Draw the Overall Boy, making him twice the size of the original.
3. *Test:* Draw the Overall Boy from memory.
4. Draw the Bloomer Boy expressing each of the emotions studied.
5. Draw the Bloomer Boy, making him twice the size of the original.
6. *Test:* Draw the Bloomer Boy from memory.



Party Baby



Smock Baby

1. Draw the Party Baby, showing each of the emotions studied.
2. Draw the Smock Baby, showing each of the emotions studied.
3. Draw the Party Baby, making her twice the size of the original drawing.
4. Draw the Smock Baby looking down at a rooster.

DRILL EXERCISES

Draw each of the figures on pages 91 and 92.

COMPOSITION WORK

See how many different compositions you can make by combining any of these poses with the poses previously studied.

NOTE. These poses may be used in blackboard story-telling, geography lessons, simple pictorial composition, paper cutting, clay modeling, blackboard border designing, etc.

When you are able to draw the figures as in the illustrations, see if you can draw them facing front, showing facial expressions as in the illustrations previously studied.

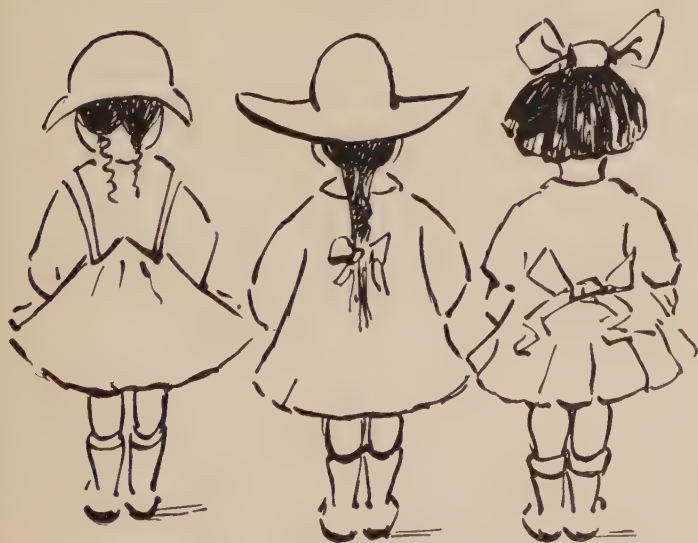
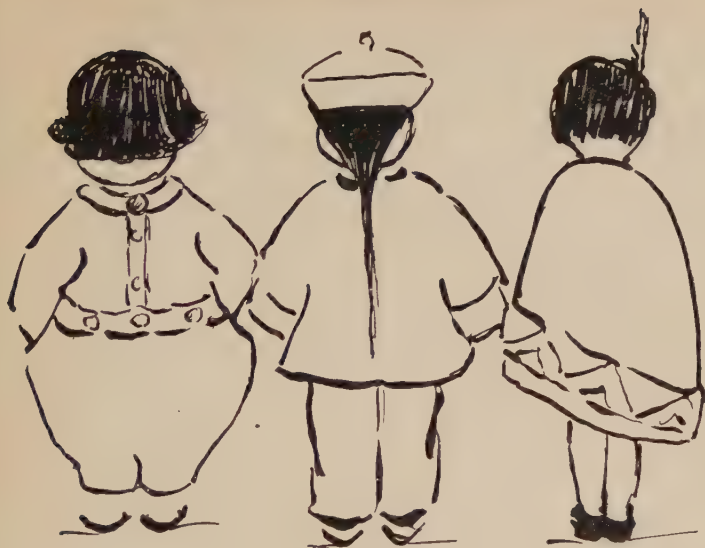
NOTES FOR SELF-TESTING

1. Is the figure in correct proportion?
2. Is the figure standing straight?
3. Are the lines indicating the expression represented the fewest possible?

Check over these points in testing each drawing, and compare with the original illustration. Draw from the living pose.



VARICUS CHARACTERISTICS



DIFFERENT TYPES





PART VI

LINE ANALYSIS OF EXPRESSIONS AND EMOTIONS OF THE HUMAN FACE, SIDE VIEW

Objective: To analyze and represent with as few lines as possible the various emotions of the human face (side view).

Study as illustrated in the following pages.



PART VI

LINE ANALYSIS OF EXPRESSIONS AND EMOTIONS OF THE HUMAN FACE, SIDE VIEW

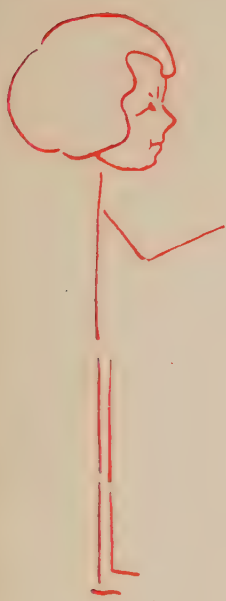


1. Draw an oval.
2. Divide horizontally in half as in the model.
3. Divide again into thirds as in the model.
4. Draw features as in the model.
5. Memorize these divisions.
6. Draw the same face, making the lines of the hair show the straight-line cut.
7. Draw the same face, indicating by the lines curly hair.

*Reflection*

Slightly downward-curved lines

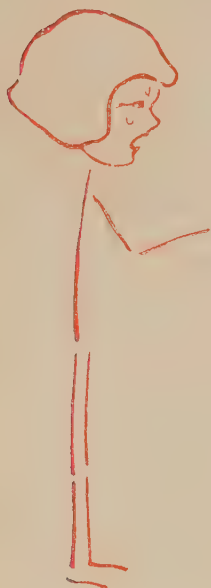
1. Draw action figure face lines expressing reflection.
2. Draw the Quaker Baby expressing reflection, as in the model.
3. Draw the Quaker Baby expressing reflection facing the opposite way.
4. Draw two Quaker Babies facing each other.
5. *Test:* Draw these figures from memory.



Attention

Slightly upward-curved and slightly downward-curved lines

1. Draw the action figure expressing attention.
2. Draw Quaker Baby expressing attention, as in model.
3. Draw Quaker Baby expressing attention facing the opposite way.
4. Draw two Quaker Babies expressing attention facing each other.
5. *Test:* Draw these figures from memory.



Crying

Downward-curved lines

1. Draw the action figure crying.
2. Draw the Quaker Baby crying.
3. Draw the Quaker Baby crying facing the opposite way.
4. Draw two Quaker Babies crying facing each other.
5. *Test:* Draw these figures from memory.



Joy

Upward-curved lines

1. Draw the action figure expressing joy.
2. Draw the Quaker Baby expressing joy, following the model.
3. Draw the Quaker Baby expressing joy facing the opposite way.
4. Draw two Quaker Babies expressing joy facing each other.
5. *Test:* From memory draw two Quaker Babies expressing joy facing each other.

*Surprise*

Upward-curved lines

1. Draw the action figure expressing surprise.
2. Draw the Quaker Baby expressing surprise, following the model.
3. Draw Quaker Baby expressing surprise facing left.
4. Draw two Quaker Babies expressing surprise facing each other.
5. *Test:* Draw these figures from memory.



Self-Satisfaction

Slightly upward-curved lines

1. Draw the action figure expressing self-satisfaction.
2. Draw the Quaker Baby expressing self-satisfaction, following the model.
3. Draw the Quaker Baby expressing self-satisfaction facing the opposite way.
4. Draw two Quaker Babies facing each other.
5. *Test:* Draw these figures from memory.



Surprise and Sorrow

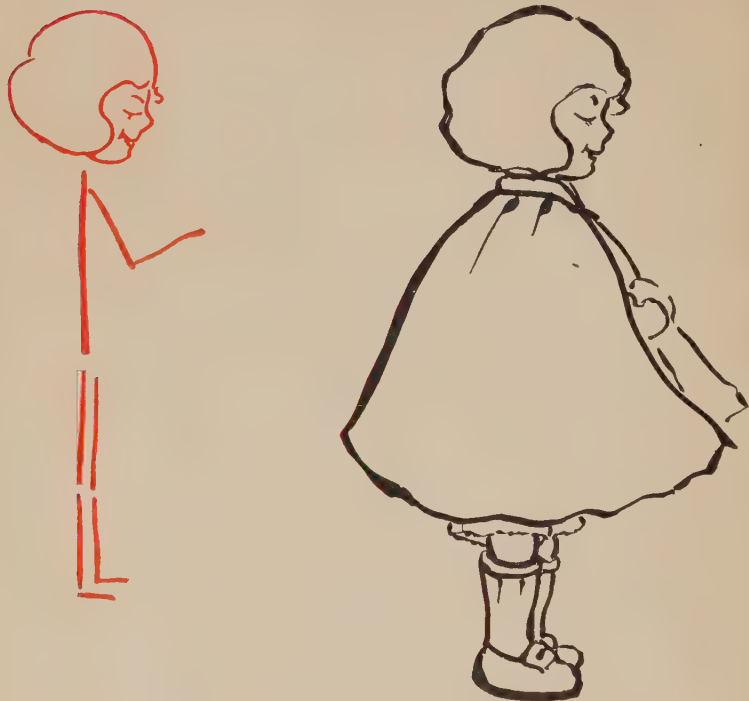
Upward-curved and oblique lines

1. Draw the action figure expressing surprise and sorrow.
2. Draw the Quaker Baby expressing surprise and sorrow, following the model.
3. Draw the Quaker Baby expressing surprise and sorrow facing the opposite way.
4. Draw two Quaker Babies facing each other.
5. *Test:* Draw these figures from memory.

*Anger and Sorrow*

Downward-curved and oblique lines

1. Draw the action figure expressing anger and sorrow.
2. Draw the Quaker Baby expressing anger and sorrow, following the model.
3. Draw the Quaker Baby expressing anger and sorrow facing the opposite way.
4. Draw two Quaker Babies facing each other.
5. *Test:* Draw these figures from memory.



Reflection and Pleasure

Upward-curved lines

1. Draw the action figure expressing reflection and pleasure.
2. Draw the Quaker Baby expressing reflection and pleasure.
3. Draw two Quaker Babies expressing reflection and pleasure facing each other.
4. *Test:* Draw these figures from memory.



Figure and Face Expressing Sorrow

Downward-curved lines

1. Draw action figure, pose and face expressing sorrow.
2. Draw Quaker Baby, pose and face expressing sorrow.
3. Draw the Quaker Baby, pose and face expressing sorrow, facing the opposite way.
4. Draw two Quaker Babies, poses and faces expressing sorrow, facing each other.
5. *Test:* Draw these figures from memory.



Action of Thinking



Action of Talking

Draw models 1 and 2, representing each of the facial emotions studied.

DRILL EXERCISES

Combine:

1. Expression of surprise with action of looking up.
2. Expression of sorrow with action of looking down.
3. Expression of laughter with action of joy.
4. Expression of anger with action of looking up.

*Baby Boy**Baby Girl*

- Measure 3 heads.

NOTE: The younger the child, the larger the head in proportion to the body. Note illustrations above.

1. Draw the baby boy, following the model.
2. Draw the baby girl, following the model.
3. Draw the baby boy smiling, laughing, crying, etc.
4. Draw the baby girl smiling, laughing, crying, etc.
5. Draw the baby boy twice the size of the original.
6. Draw the baby girl twice the size of the original.
7. Draw the baby boy from memory.
8. Draw the baby girl from memory.
9. See how many original compositions you can make, bringing in any of the figures studied.



Lines Suggestive of Age

Broken and downward drooping lines

Measure seven heads.

The lines suggestive of age and weakness are the broken and downward-drooping lines. See action-figure lines above.

1. Draw each of the characteristic types suggestive of age and weakness above and on pages 109 and 110.
2. See how many different characteristic types suggestive of age you can draw.
3. See how many different compositions you can make illustrating the poses on pages 108 and 110.

OLD AGE





1. Draw the old man meeting the old woman.
2. Draw the old Chinaman meeting the Mexican.
3. Draw the old woman following a pig, dog, etc.
4. Do the same with each of the poses studied.

NOTES FOR SELF-TESTING

1. Is the figure standing correctly?
2. Is the figure in correct proportion?
3. Are the expression lines correctly placed?
4. Are the expression lines as few as possible?
5. Are face and figure expressive of the emotions studied?

Check over these points in testing each drawing, and compare with original illustration. Draw from the living pose.



PART VII

EXPRESSION OF LINES AS APPLIED TO ANIMAL AND BIRD CHARACTERISTICS

Objective: To represent by expression of lines emotions in the animal and bird kingdoms.

Study as illustrated in the following pages.



PART VII

EXPRESSION OF LINES AS APPLIED TO ANIMAL AND BIRD CHARACTERISTICS

The lines showing the emotions are the same in the bird and animal kingdoms as in the human family. Thus: to represent happiness, upward-curved lines are used; to represent sorrow, downward-curved lines. Note illustrations on page 114.

DRILL EXERCISES

1. Draw rooster expressing sorrow; expressing joy.
2. Draw the pig expressing sorrow; expressing joy.
3. Draw each of the animals studied expressing joy and sorrow.

COMPOSITION WORK

See how many original compositions you can make by combining the emotions of joy and sorrow in the animal kingdom.



EMOTIONS IN THE ANIMAL KINGDOM

*Depression; Sorrow*

Lines curve down

*Content; Happiness*

Lines curve upward

*Depression; Sorrow**Happiness**Content*

NOTES FOR SELF-TESTING

1. Does the animal or bird express by the lines the emotion of sorrow?

2. Does the animal or bird express by the lines the emotion of joy?

Check over these points in testing each drawing, and compare with the original illustrations.



REVIEW

COMBINING ANY TWO OF THE CHARACTERISTICS
PREVIOUSLY STUDIED

1. Draw the Quaker Baby standing. Place a pig beside her looking up. Express happiness by action of lines in the pig.

2. Draw a rooster, with lines expressive of sadness, and Quaker Baby to the right looking down at it.

3. Draw a mouse, with lines expressive of sadness, and boy to the left looking down at it.

4. Draw a rooster, with lines expressive of content, and Quaker Baby beside it.

5. Draw a pig, with lines expressive of depression, and a dog sitting looking at it.
6. Draw a baby duck, with lines expressive of depression, and a big duck looking down at it.
7. Draw a turkey, with lines expressive of happiness, and a Quaker Baby running away from it.
8. Draw a goat, with lines expressive of content, and a Quaker Baby sitting on its back.
9. Draw a swan, with lines expressive of happiness, and a boy standing looking down at it.
10. Draw an ostrich, with lines expressive of content, and a Quaker Baby looking up at it.
11. Draw a Quaker Baby, with lines expressive of sorrow, and a bird looking up, with lines expressive of joy.





PART VIII

CHARACTERISTIC POSES FOR BLACKBOARD ILLUSTRATION

Objective: To study and represent characteristic poses in the animal kingdom.

Study as illustrated in the following pages.



PART VIII

CHARACTERISTIC POSES FOR BLACKBOARD ILLUSTRATION

Study and draw each of the characteristic poses on pages 121-124. Enlarge or reduce each one.

SUGGESTED COMPOSITIONS

Make compositions by combining any number of the poses.

1. Draw dog looking at cat. Enlarge dog, reduce cat.
2. Draw bear standing by tree.
3. Draw three little cats of different sizes washing their faces.
4. Draw a rooster on a fence.
5. Draw a dog begging for food, Quaker Baby looking down.
6. See how many original compositions you can make representing these poses.



*Form A**Form B*

1. Draw Form A. This form indicates a characteristic pose of dogs. Study this form carefully, then add further characteristics as in the models on the left of page 121.

2. Draw Form B. Study this form carefully, then add further characteristics as in the models on the right of page 121.

3. When you are able to suggest these characteristic poses with freedom, see how many different dogs you can suggest by adding the additional characteristics.

CHARACTERISTIC POSES INDICATING ATTENTION



SOME CHARACTERISTIC POSES



CHARACTERISTIC POSES WITH FEWEST POSSIBLE LINES



Pleading



Bow-wow



Woe



Peace



Joy

CHARACTERISTICS REPRESENTED WITH FEWEST
POSSIBLE LINES

See how many animal characteristics you can draw, eliminating all unnecessary lines.



PART IX

CONCRETE ELEMENTARY COMPOSITION

Objective: To combine the actions of the human family with bird or animal characteristics and make elementary compositions.

Note illustrations on pages 128, 138.



PART IX

CONCRETE ELEMENTARY COMPOSITION

COMPOSITION WORK

When you have thoroughly studied the action of lines as applied to the human figure, and the characteristics of animal and bird life, see how many further compositions you can make by combining any number of the forms studied. For example:

1. Draw the Quaker Baby looking up and a bird on the branch of a tree looking down. See illustration on page 128.

2. Draw the Quaker Baby looking down and pig looking up. See illustration on page 128.

3. Draw two Quaker Babies facing each other looking down and a rooster looking up. See illustration on page 128.

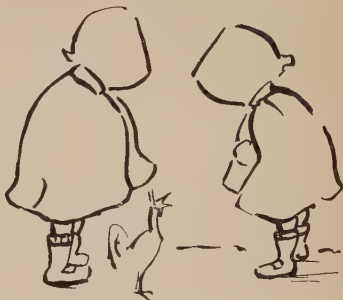
4. Draw the Quaker Baby in action of sorrow and a dog running away. See illustration on page 128.

5. See how many original illustrations you can make illustrating the actions of joy and sorrow.

6. Make a composition bringing in the figure of baby brother and baby sister. See page 129.

7. See how many original compositions you can make with the boy and girl.

ELEMENTARY COMPOSITIONS

*Her Pet**What Does He Say?**Sing, Pretty Bird**Running Away*

ELEMENTARY COMPOSITIONS



True Friends



I Want to Go, Too



*Big Brother and
Little Sister*



Out for a Walk

ACTION FIGURES



See how many different compositions you can make of these action figures.

ACTION FIGURES



ACTION FIGURES



See how many of the action figures on pages 130-133 you can turn into applied action figures.

ACTION FIGURES



ACTION FIGURES

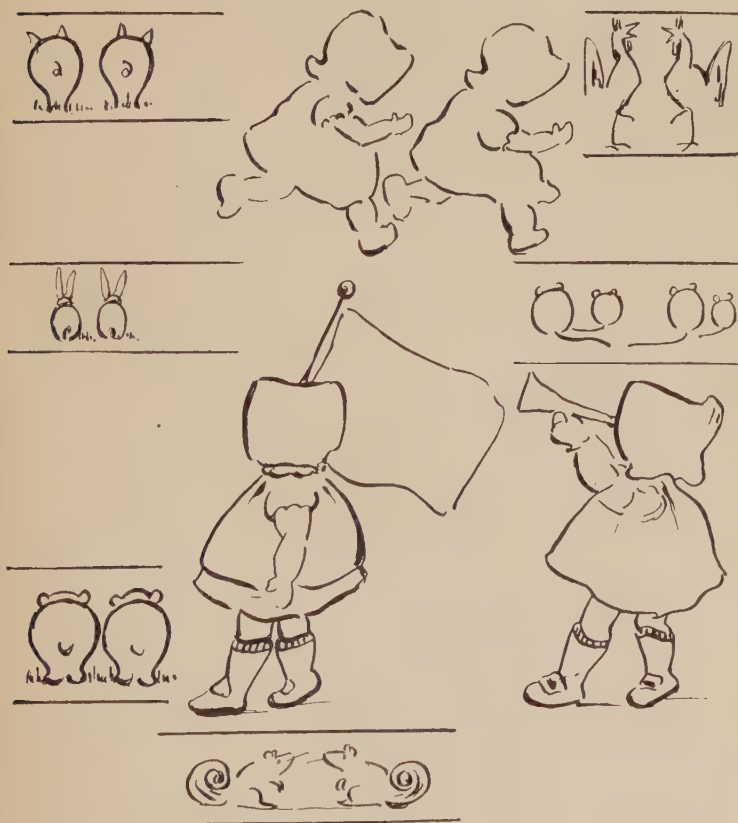


1. See how many different compositions you can make by combining any three of the actions figures on this page.

2. By combining any three of these action figures and turning them into boys and girls as in previous illustrations.

BLACKBOARD DESIGNS

Interesting and attractive blackboard designs may be made by combining any of the action lines studied. See some suggested combinations below:



Designs for Borders

HOLIDAY SUGGESTIONS

The Maypole Dance. Draw first the action figures suggesting joy as previously studied; turn them into the Quaker Babies dancing round the pole.

See how many original compositions you can make bringing in the Maypole.

Suggestions. (1) Draw the babies dancing facing to the right. (2) Draw the babies carrying the pole:

The Christmas Tree Dance. Indicate the Christmas tree as in the model. Draw the action figures suggesting joy as previously studied; turn them into Quaker Babies dancing round the tree.

See how many original compositions you can make bringing in the Christmas tree.

Suggestions. (1) Draw baby carrying letter. (2) Draw baby posting letter. (3) Draw baby holding holly, etc.

Halloween suggestions. Draw two pumpkins dancing; one pumpkin on fence, another looking up at it, etc. See how many original compositions you can make bringing in the pumpkin.

Valentine suggestions. Draw the action figure standing looking up as in the model; turn it into the Quaker Baby as in the model. Draw two Quaker Babies holding a heart. See how many original valentine suggestions you can make, using the different poses studied.



HOLIDAY SUGGESTIONS



The Maypole Dance

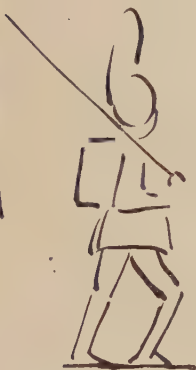


The Christmas Tree Dance

HOLIDAY SUGGESTIONS

*Christmas**Easter**Valentine**Easter*

DOLL SUGGESTIONS

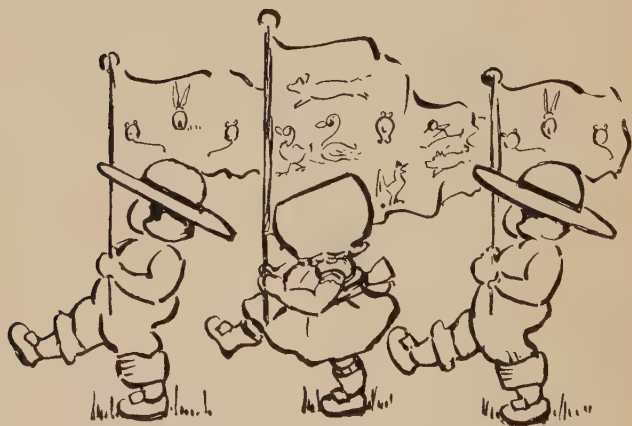


Japanese Doll



Indian Doll

To the Student: If you have faithfully studied the foregoing pages, you will find that your powers of observation have been thoroughly awakened. Should you decide to study further along these fascinating lines, you will be surprised and delighted at the ease with which you will be able to analyze and represent fundamental form, characteristic, and action.





SUGGESTIONS FOR TEACHERS



NOTES AND SUGGESTIONS FOR THE KINDERGARTEN AND PRIMARY TEACHER

This outline can be very successfully used by the kindergarten and primary teacher in teaching the action of lines first as illustrated below, then in teaching the action lines as illustrated in the action figures alone.

Action lines. The objects named below are suggestive of what the teacher may utilize in her work. Any other thing a child can easily represent may be substituted for the objects named, the objective being to teach the child to observe and record action in the most simple way.

Draw a lantern.

Make it stand.

Make it walk.

Make it run.

Make a border of lanterns all the same size:

Standing.

Walking.

Running.

Draw a pear. Make it (1) stand; (2) walk; (3) run.

Draw a potato. Make it (1) stand; (2) walk; (3) run.

Draw a tomato. Make it (1) stand; (2) walk; (3) run.

Draw a pumpkin. Make it (1) stand; (2) walk; (3) run.

Draw a ball. Make it (1) stand; (2) walk; (3) run.

Draw an orange. Make it (1) stand; (2) walk; (3) run.

Make blackboard designs by repetition of any of the elements suggested above.

Action figures. When the pupils are able to represent the action lines well, proceed with the action figures as follows:

Draw the action figure standing, arms down.

Make a border design of action figures standing, arms down, all figures to be of the same size and equal distances apart (drill for action, proportion, and repetition).

Do the same with the action figure standing, arms up and down alternately.

Little Tin Soldier drill. When the action lines have been well studied, build the Little Tin Soldier as in the illustration on page 139.

Repeat the drill as with the action figure alone, then turn it into the Tin Soldier by adding lines as in the illustration.

Make the Tin Soldier (1) stand; (2) walk; (3) run, etc.

Make border designs with the Little Tin Soldier.

Make combination border with the action figure and the Tin Soldier.

NOTE. These drills may be carried through all the action poses. Also with the bird and animal characteristics, pages 41-72, interesting and instructive drill may be given in the manner outlined above.

Little Rag Doll. Build the Little Rag Doll as in the illustration on page 139.

Repeat drill as above.

Little China Doll. Build the Little China Doll as in the illustration on page 139.

Repeat drill as above.

Little Indian Doll. Build the Little Indian Doll as in the illustration on page 139.

Repeat drill as above.

Combination designs. Make combination designs as follows:

Little Tin Soldier alternating with Little Rag Doll.

Little China Boy alternating with Little Indian Doll.

Designs, borders, etc., of the most simple animal characteristics, pages 43-60, alternating with Little Tin Soldier, etc.

Drawing from still life. Have the pupils bring their toys to school and make drawings of them, teaching them to observe and record the characteristics, etc.

Color work and clay modeling. The foregoing drills may also be successfully used in color work and clay modeling.



GENERAL OUTLINE FOR THE GRADE TEACHER

MANNER OF PRESENTATION — ACTION STUDY, HUMAN FAMILY

Action lines. First drill the pupils thoroughly on the action lines alone. When they have visualized these action lines and can represent the actions easily and quickly without reference to copy, give drill as outlined in Part II. Following are some added suggestions for drill work:

Draw the Quaker Baby standing in the country.

Draw the Quaker Baby walking in the country.

Draw the Quaker Baby running in the country.

Draw the Quaker Babies facing each other, suggesting conversation.

Draw one Quaker Baby running away from another on a country road.

Draw a Quaker Baby running down a hill.

Draw a Quaker Baby running up a hill.

Draw a Quaker Baby in the park.

Draw the Quaker Baby in the field, etc.

Draw the Quaker Baby looking up (1) on a hill; (2) in the valley; (3) in the country; (4) by the seashore.

Draw the Quaker Baby looking down (1) on a hill; (2) in the valley; (3) in the country; (4) by the seashore.

Competitive compositions in poses. Have the pupils make compositions (original or not) illustrating the poses so far studied. Have competitions, thus: Name pose to be illustrated, and let pupils work out original ideas, landscapes, etc., as to placing of poses. In this way much creative ability can be encouraged.

Combinations of poses. When pupils can draw with ease without memoranda all the poses in Part II, have them make combinations of poses, thus:

Draw one Quaker Baby walking, one running after.

Draw three Quaker Babies running a race.

Draw one Quaker Baby looking up a hill and one running down to meet her.

Draw one Quaker Baby looking down and one looking up at her.

Draw one Quaker Baby sitting and another standing looking down at her.

Draw one Quaker Baby sitting and one standing beside her looking up.

Draw one Quaker Baby on a tree stump and another running toward her.

Draw three Quaker Babies sitting on the grass at a picnic.

Draw three Quaker Babies at a tea party.

Draw three Quaker Babies at the seashore.

Drawing from life. When pupils have acquired thorough freedom in drawing the figure poses in Part II, have some pupil bring a sunbonnet to school, and let the class take turns in posing (not more than ten minutes at a time). Take the standing pose first; let pupils make drawings from the model, and then make original compositions illustrating this pose. (If a sunbonnet is not available, one may very easily be made out of crêpe paper.)

Do the same with each of the action poses outlined. Do not attempt to do more than one action pose at a time. Let the pupils make drawings of each life pose.

Draw the Quaker Baby jumping (1) over a fence; (2) over a stile; (3) over a low wall; (4) over a rope.

Illustrate a Quaker Baby skipping.

Illustrate a Quaker Baby jumping over a stile and one running after her.

Illustrate one Quaker Baby kneeling picking flowers, one looking up at her, and another looking down.

Make compositions showing joy; i. e., one figure illustrating joy and another figure running toward her.

Make compositions showing joy; i. e., two-figures illustrating joy and two running toward them.

Encourage the pupils always to make their own combinations of poses after they have visualized the pose.

NOTE. Have pupils correct their own drawing by comparison with the original illustrations in the book, as outlined in "Notes for Self-Testing." It is not necessary for the teacher to touch the drawings of pupils.

The above suggestions may also be followed in illustrating the Overall Boy.

Animal characteristics. In animal characteristic drawing, have pupils visualize first the characteristic. Particular care must be exercised here to obtain the correct relative proportion. Drill thoroughly on the easiest forms first, as outlined. When ability of the pupils warrants make combinations as outlined; i. e.:

Draw the Quaker Baby looking up at cat on the wall.

Draw the Quaker Baby looking down at pig in the field.

Draw the Quaker Baby looking up at mouse on the wall.

Encourage the pupils to study from nature, if possible, the characteristics of the different animals and to make drawings of them. Do not let them attempt the study of more than one animal at a time. Give thorough drill as outlined in the book.

Combination drawings. The following suggestions for combination drawings are offered:

Dog looking up, Quaker Baby looking down.

Cat looking up, Quaker Baby looking down.

Mouse looking up, Quaker Baby looking down.

Dog running after Quaker Baby.

Pig chasing Quaker Baby.

Goose chasing Quaker Baby.

Cow chasing Quaker Babies.

Quaker Baby riding on cow.

Quaker Baby riding on horse.

One Quaker Baby riding on goat, one walking beside her.

Quaker Baby chasing pig.

Quaker Baby chasing hen.

Quaker Baby chasing ostrich.

Baby feeding swan.

Baby looking up at owl.

Baby looking up at parrot.

Encourage pupils to make original compositions by combining any of the poses and animal characteristics studied.

The same composition may also be worked out with the Overall Boy; in fact, the combinations that can be made are practically endless.

Illustrating conditions. Have pupils make compositions illustrating calm, wind, etc., as outlined in the book, showing by the action lines of the figure what is being illustrated. For example:

Illustrate the storm.

Illustrate stillness.

Illustrate chaos.

Facial expression. Do not allow pupils to attempt to depict facial expression until they are thoroughly proficient in the representation of poses, etc. It would be well also to introduce the study of these lines alone; that is, have pupils draw a pumpkin, make it look sad, gay, cry, laugh, etc., as outlined. When the expression lines have been visualized, then apply them as outlined.

Proportion. For drill on relative proportion of head to body, human and animal kingdoms, the following suggestions may be added:

Draw Father Bear, Mother Bear, and Baby Bear.

Draw a family of ducks, each one younger than the next.

Draw a family of chickens, each one younger than the next one.

Draw three little boys, each one younger than the next one.

Draw three little girls, each one younger than the next one.

Draw three little pigs, each one younger than the next one.

Draw three little dogs, each one younger than the next one.

Make combination drawings of baby duck and mother hen.

Make combination drawings of baby girl and baby chick, etc.

Holiday suggestions. When pupils have thoroughly visualized the action poses, let them make original holiday suggestions by combining drawings as outlined.

Color work. This outline may also be easily carried through color work, and a very interesting and instructive correlation can be made as the different poses are studied. For example:

Standing pose: Have pupils draw three Quaker Babies and color them in the three primary colors.

Walking pose: Draw three more Quaker Babies and color in three secondary colors.

Running pose: Draw three more Quaker Babies and color them with a secondary color plus a modifier, and thus work through the color wheel in hues, complementary colors, etc.

Conclusion. In blackboard decoration give the pupils a chance, the teacher giving out motif or pose, and the pupils applying it.

Finally, drill thoroughly, go slowly, teach the fundamentals in each and every case, then apply and create, and both teacher and student will learn, enjoy, and be amply rewarded for the effort expended.





THE INDEX

- Action figures:
 - animals, 65, 67
 - birds, 65, 68, 69
 - for composition work, 130, 131, 134
 - how to build into illustrations, 144
 - to be turned into applied action figures, 132-134
- Action lines:
 - comparison of human figure with animals and birds, 65, 67-69
 - how to teach, 143, 146
 - of animals' legs, 61
- Action of lines:
 - as applied to animal and bird kingdoms, 65-72
 - as applied to emotions in animals and birds, 113-115
 - as applied to expressions and emotions of human face:
 - front view, 75-90
 - side view, 95-110
 - as applied to human figure, 13-37
- Action poses:
 - animal, for blackboard illustration, 120-124
 - birds, 71, 72
 - dog, 71
 - for concrete elementary composition, 128, 129
 - for drill:
 - Dance, 28
 - Fat Baby, 27
 - Stillness, 28
 - Summer Baby, 27
 - Thin Baby, 27
 - Wind, 28
 - Winter Baby, 27
- Age, lines suggestive of, 108-110
- Anger (human figure):
 - front view, 84
 - side view, 103
- Anger and sorrow (human figure), side view, 103
- Animal characteristics (*See also* various animals):
 - how to teach, 148
 - shorthand of, 41-50, 57-61
- Animal poses for blackboard illustration, 120-124
- Animals' legs, action lines of, 61
- Arms, drawing of, 14
- Attention:
 - animals:
 - dog, side view, 120-121
 - human figure:
 - front view, 78
 - side view, 97
- Bear:
 - back view, 43, 48
 - side view, 57
- Big Brother and Little Sister, composition, 129
- Bird:
 - flying, 72
 - side view, 51
- Bird characteristics, 50-56. *See also* various birds
 - lines expressing emotions, 113-115
- Blackboard designs, 135
- Blackboard drawing:
 - characteristic poses for, 119-124
 - hints on, 4
 - stories suitable for, 3, 5, 8
- Bloomer Boy, exercise in expressing emotions, 88
- Body, proportion of, to head, 13, 107
- Cat:
 - back view, 43
 - side view, 57
- Chicks, side view, 56

- Children, proportion of head to body in, 107
- Christmas suggestions, 138
- Christmas Tree Dance, composition, 136, 137
- Clay modeling, 145
- Color work, 145, 150
- Combination designs, 144
- Combinations of poses, 147, 149
- Competitive compositions, 146
- Composition, concrete elementary, 127-140
- Composition work, suggestions for, 29, 50, 66, 70, 90, 113, 127
- Compositions for blackboard drawing, 119
- Conditions, drawings illustrating, 28, 149
- Content (bird and animal), side view, 114
- Cow:
- back view, 43
 - side view, 57
- Crane, side view, 51
- Criticism. *See* Self-criticism; Self-testing, notes on
- Crying:
- front view, 82
 - side view, 98
- Dance, action pose, 28
- Deer:
- back view, 44
 - side view, 58
- Depression (bird and animal), side view, 114
- Designs, blackboard, 135
- Discord (human figure), front view, 84
- Distrust and disdain (human figure), front view, 87
- Dog:
- back view, 44
 - characteristic poses, 120, 121, 123, 124
 - side view, 58
- Doll suggestions, 139
- Donkey, back view, 44
- Drawing from life, 90, 147
- Drawing from still life, 145
- Drill exercises:
- action poses, 29
 - altering pose by placing of animal's head, 48
 - animals and birds, 66, 70
 - arms and legs, 14
 - characteristic poses, 90, 91-92
 - combining action and expression of emotion, 106
 - expressing emotions in bird and animal kingdoms, 113
 - to show walking and running, 65
- Duck, side view, 51
- Easter suggestions, 138
- Elementary composition, 127-140
- Elephant:
- back view, 45
 - side view, 58
- Emotions:
- action of lines as applied to human face:
 - exercises, 88, 89
 - front view, 75-92
 - side view, 95-110 - expression of lines as applied to animal and bird characteristics, 113-116
- Facial expression, when to teach, 150. *See also* Emotions
- Falling (human figure), side view, 20, 37
- Fat Baby, action pose, 27
- Feet, drawing of human, 14
- Fish, 51
- Flying (birds), 72
- Fox:
- back view, 45
 - side view, 59
- Frog, back view, 45
- Goat:
- back view, 46
 - side view, 59
- Goose, side view, 52
- Go-to-Sleep Story, synopsis of, 8

- Grade teachers, suggestions for, 146-151
- Halloween suggestions, 136, 139
- Happiness:
bird and animal kingdom, side view, 114
human figure, front view, 80
- Head:
proportion of, to body, 13, 107
proportions of:
front view, 75
side view, 95
- Hen, side view, 52, 56
- Her Pet, composition, 128
- Holiday suggestions, 136-138, 150
- Horse:
back view, 46
side view, 59
- Hungry Kitten, Story of the, as told on blackboard, 5
- I Want to Go, Too, composition, 129
- Joy:
dog, side view, 123
human figure, side view, 23, 99
- Jumping (human figure), side view, 21
- Jumping, looking down (human figure), side view, 35
- Kindergarten teachers, suggestions for, 143-145
- Kneeling (human figure), side view, 19
- Landscape, how to draw on blackboard, 4
- Legs:
animals', action lines of, 61
human, drawing, 14
- Life, drawing from, 90, 147
- Line analysis. *See* Action of lines
- Little China Doll drill, 144
- Little Indian Doll drill, 144
- Little Rag Doll drill, 144
- Little Tin Soldier drill, 144
- Looking down (side view):
animal, 71
bird, 71
human figure, 26
- Looking straight ahead (animal and bird), side view, 71
- Looking up (side view):
animal and bird, 71
human figure, 25
- Maypole Dance, 136, 137
- Mouse:
back view, 46
side view, 59
- Ostrich, side view, 52
- Out for a Walk, composition, 129
- Overall Boy, exercises in expressing emotions, 88
- Owl, front view, 55
- Parrot, side view, 55
- Party Baby, exercises in expressing emotions, 89
- Peace (dog), 123
- Pig, back view, 47
- Pleading (dog), side view, 123
- Pleasure and reflection (human figure), side view, 104
- Poses:
combinations of, 147
competitive compositions in, 146
- Primary teachers, suggestions for, 143-145
- Proportion:
how to drill on, 150
of head to body, 13
of head to body in children, exercises in, 107
- Proportions of head:
front view, 75
side view, 95
- Quail, side view, 55
- Rabbit:
back view, 47, 49
side view, 60

- Reflection (human figure):
 front view, 77
 side view, 96
 Reflection and pleasure (human figure), side view, 104
 Repose (human figure):
 front view, 76
 side view, 24
 Rest. *See* Repose
 Review, 115
 Rooster, side view, 53
 Running:
 action figures, 65, 67
 bird, 65, 68, 69
 human figure:
 action lines, 13, 68, 69
 side view, 17
 Running Away, composition, 128
 Running, looking down (human figure), side view, 36

 Sadness (human figure), front view, 81
 Sea gull, side view, 53
 Self-criticism, 9. *See also* Self-testing, notes for
 Self-satisfaction (human figure), side view, 101
 Self-testing, notes for, 38, 62, 70, 90, 110, 115
 Sheep, side view, 60
 Sing, Pretty Bird, composition, 128
 Sitting (human figure), side view, 18
 Sitting looking down (human figure), side view, 34
 Smile, front view, 79
 Smock Baby, exercises in expressing emotions, 89
 Sorrow:
 animal and bird, side view, 114
 human figure, side view, 22
 expressed in face and figure, 105
 Sorrow and anger (human figure), side view, 103
 Squirrel:
 back view, 47
 side view, 60
 Standing:
 animal, 65, 67
 bird, 65, 67
 human figure:
 action lines, 13, 67, 68
 facing away, 30
 facing front, 30
 side view, 15, 31
 Standing looking down (human figure), side view, 32
 Standing looking up (human figure), side view, 33
 Still life, drawing from, 145
 Stillness, action pose, 28
 Stories:
 drawing suggestions for, 8
 how to tell on blackboard, 3
 to tell on blackboard, 3, 5
 Suggestions for teachers:
 kindergarten and primary, 143-145
 grade, 146-151
 Summer Baby, action pose, 27
 Surprise (human figure):
 front view, 83
 side view, 100
 Surprise and pleasure (human figure), front view, 85
 Surprise and sorrow (human figure):
 front view, 86
 side view, 102
 Swan, side view, 53

 Talking, action pose, 106
 Thin Baby, action pose, 27
 Thinking, action pose, 106
 True Friends, composition, 126
 Turkey, side view, 54
 Turkey gobbler, side view, 54

 Valentine suggestions, 136, 138

 Wake-up Story, synopsis of, 8
 Walking:
 animals, 65, 67
 birds, 65, 68
 human figure:
 action lines, 13, 67, 68
 side view, 16, 31

-
- | | |
|---------------------------------------|----------------|
| What Does He Say? composition,
128 | Woe (dog), 123 |
| Wind, action pose, 28 | Wolf: |
| Winter Baby, action pose, 27 | back view, 48 |
| | side view, 60 |

